

An In-Depth Look Into the Creative Process: Producing a Fashion Line

**An Honors Thesis (FCFA 480)**

**by**

Katelynn A. Hall

**Thesis Advisor**  
Dr. Jinhee Nam

A handwritten signature in black ink, appearing to read 'Jinhee Nam', is positioned below the text 'Thesis Advisor'.

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## Abstract

Clothing is an essential part of everyone's daily life. People wake up in the morning, get dressed, and go about their day. However, those people rarely know the design, sample production, and promotion process including the inspiration, theme, mood board creation, fabric selection, design refinement, and labor that go into making their clothing. These elements are fully illustrated in this paper from the perspective of a designer. For my line of design I researched prevailing themes and silhouettes, created a clothing line, constructed three of the looks, and showcased these garments in a fashion show. I discuss the entire process of designing a line and promotion, and the challenges I faced while developing design samples and putting together a fashion show. Throughout this process I learned what goes into designing a line and the different skills it takes to implement it.

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I would also like to thank Dr. Paula Sampson for advising me throughout the Promotions Class. Without her help, the Promotions Senior Fashion Show would not have been possible.



## Introduction

In my past four years of college, I have immersed myself in everything related to my Apparel Design and Fashion Merchandising majors. I believe it is important to learn every aspect of my majors; I want to be as prepared as possible for my future career. In addition to classes for both my majors and my minor in Entrepreneurship, I have been involved in the Fashion Design Society, and have held officer positions in my sorority, Alpha Gamma Delta. Throughout my four years I have worked my way up to President of the Fashion Design Society, where I have planned meetings once a month and put together a fashion show. This fashion show helped me prepare for the next show I coordinated for my Promotions Class. These previous positions also gave me the leadership experience I required to lead a whole class.

I was inspired to do my Senior Honors Thesis on my studio line because designing clothing is my passion and becoming a designer is the path I want to take for my future career. Having the opportunity to design my own line and execute it has only further fueled my desire to become a designer. This experience has given me a sense of what a real designer goes through each season with their struggles and their triumphs. Working on the Promotions Fashion Show also gave me the experience of how it feels to watch your own designs walk down the runway in front of hundreds of people. In addition, I learned how to effectively lead over thirty students in several different groups such as Marketing, House and Tech, Backstage, and Finance. In this paper I will

document the struggles I faced, the steps in designing a line, plus all of the components that went into a successful show.

### Inspiration

The most important aspect of designing a line is finding inspiration. Inspiration is what drives the whole collection and gives it a starting point. A designer must take their inspiration from different aspects of their environment. For example, one designer may only draw their inspiration from scenery, whereas another designer may find artwork inspiring. I tend to always find my inspiration in different places; there is never one constant source.

This summer I had an internship up in Traverse City, Michigan. This internship included working at a small, up-scale boutique and learning the in-and-outs of owning my own business. However, the real inspiration for my Senior Design Line hit me while taking my daily eight-mile drive into work. This eight-mile drive was through beautiful farmlands and woodland scenery. The majority of these drives were sunny and warm. During these commutes I would usually listen to country music; their message was always clear. For example, in Dierks Bentley's song, "Every Mile A Memory," he sings about how on every road trip there are memories to be made and excitement to be found in the freedom of not knowing what will happen next. With all of these elements combined, the scenery, the weather, and the music, I had a cohesive image of what my Senior Collection would consist of. The next step in the design process would be to

further develop the collection's theme and choose the fabrics each garment would be constructed in.

### Mood Board

The next step after finding inspiration is to create a mood board. Mood boards are typically a collage of different images that convey a certain feeling that will be apparent in the collection. These images can range from scenery to clothing to any day objects. My Studio class required us to create a mood board to showcase the feeling of our upcoming collection. Since I already had my inspiration set, all I needed to do was find correlating images that fit with its theme. These mood boards can be seen in Appendix I.

The first mood board I made used all digital pictures. I used the Photoshop skills I acquired in previous classes to gather images and put them together in an artistic display. The pictures of the orchids and the beach are actual pictures I took this past summer in Traverse City. The colors I saw at the orchid farm and the beach were light and romantic. I felt the most inspired when I was surrounded by this type of scenery.

For the other images in my mood board, I made sure I found romantic, whimsical pictures that embodied the feeling of summer. From these collected images I picked out certain colors I wanted in my garments. It is typical for the color swatches in mood boards to have names that correlate to its theme; the colors I chose were called Peony Peach, Sandy Beige, Agave Green, Open Sky

Blue, and Dusk Rose. These colors are a lighter shade, yet not exactly pastel, which was the look I was going for.

I decided to make another mood board to go along with my first one. This second mood board was to further express the theme of my collection. I took a more traditional approach to this board and went through different magazines and catalogues to find my inspiring pictures. Fortunately, the flowy, bohemian look of the 1970's are trending this upcoming spring and summer, so it was easy to find pictures. I also found key phrases such as "Drifter Tales," "A Road Less Traveled," and "A Laid-Back Brilliance," which additionally describe the collection.

### Fabric Choice

With both boards completed, I can then figure out what types of fabrics I want to purchase and construct with in order to keep with the theme. Right away I knew that knit fabrics would not work because they look too casual and have too much stretch. Woven fabrics would be the most appropriate choice because of the variety they are offered in and the way they drape on a body. The term drape is used to describe how a fabric lays and hangs off of a body or dress form. If the fabric's drape is too stiff or not stiff enough, the entire garment will look wrong.

As shown in the mood boards, romantic fabrics such as lace and chiffon are key to achieving my desired look. I knew that I wanted to keep each look light and flowy, so thin materials were a must. I also knew I wanted to work with chiffon materials of different weights because of their various transparency

levels. Sheer material is a big trend for this upcoming spring and summer season, so working with chiffon would be keeping with that trend.

Most designers I know create their sketches first and then pick out fabric to match their designs. I tend to work backwards and find my fabric first. I always have a general idea of what I want my collection to look like, but I make sure to never have anything concrete drawn up until I find fabric. When searching for fabrics I can match up colors and designate which fabric will work best for a silhouette.

### Design Sketches

After purchasing my fabric, I then sat down to sketch out the collection. I made sure I had my mood boards in front of me in order to keep with my designated theme. Dr. Nam, my professor for Studio, wanted each student to design seven different looks and choose three to construct. Sketching out the perfect design usually takes several tries. Usually the first sketch is a rough idea of what the silhouette will look like; will it be a tight-fitting garment, loose, long, short, etc. The next sketch has more detail in it, for example any design lines, such as princess seams, yokes, and darts. This is an important step because these details are what make a garment unique.

There is never any set amount of sketches a designer does before he or she comes up with their final design. I sketched each design about three times before I settled on the one I liked. Even after the sketches are completed, the designer will most likely make changes as the garment is being constructed.

After sketching out my seven designs, I had the difficult decision of choosing what looks I wanted to construct for class. I had to take into account the amount of time we would be given to complete each garment when choosing because if I chose a difficult design, I might not have executed it to my satisfaction. This is always a struggle with construction classes because I feel like we barely have enough time to put in extra details and insure high quality. Personally, I like to incorporate a lot of beading details in my garments, but hand beading can take several hours to complete. Fortunately, my collection had very free-flowing and loose silhouettes, so the majority of the construction was not overly complicated. This meant that I could spend a little more time on other details, such as hand beading. I eventually picked out the three garments I wanted to construct the most and decided they would properly showcase my collection when shown later in the Promotions Fashion Show. These three sketches with their correlating fabric swatches can be seen in Appendix II.

### Construction

Looking at the deadlines, I needed to pick the least complicated garment first. The class had five weeks to start and complete the first ensemble. This may appear to be a large amount of time, but the class had a whole summer in between their last construction class. For the first few days I sat in class looking at the dress form and referring to my draping textbook, The Art of Fashion Draping.

I decided to use the draping construction technique because I felt more comfortable using it than the other technique, flat pattern. Draping is when you use a piece of muslin, or scrap fabric, and literally “drape” it onto the dress form. It is much easier for me to see what the garment looks like when I can physically manipulate the fabric on a form. I can easily see how it will hang on a body and if there will be any problems with the design. I used this draping technique for the majority of my garments. A few of the draping techniques I used can be seen in Appendix III.

My first look was a floor length dress with a low back. The bodice was tight fitting and had a skirt that was gathered above the knee. This skirt was attached to the bodice of the dress with an arc-shaped seam. I had found the fabric in Chicago and instantly knew it would make a great dress. In keeping with my theme, it was extremely sheer chiffon. When I initially purchased the chiffon, I did not think about how difficult it would be to work with. However, as I started to sew it, I realized that this tissue-paper thin material would cause me a lot of trouble. Every class I needed to put a brand-new needle in my machine because it needed to be extremely sharp. I found out that a dull needle would make my fabric run and tear.

Another problem I ran into was lining the sheer material. I already knew that the dress would require a lining, but I did not fully think through how I was going to install the lining. For past outfits I would make the dress in the outer fabric and then make the dress again in the lining fabric. After each dress was completed, I would sew the two together. This is a fairly simple method, but takes

a little bit more time. However, when choosing this method for my long dress, I did not take into account that the seams would be visible through the sheer material until I started to sew the two together. This meant that when looking at the dress up close, a person could see the seams from the lining. Unfortunately, I did not have enough time to restart the lining, so I had to try my best to hide these seams. If I were to redo this dress, I would definitely take a different approach to putting the lining in.

Another problem I ran into was that I did not purchase enough fashion (outer) fabric to create the design I originally wanted. This is one of the drawbacks of finding fabric before having a design in mind because a designer may not buy enough fabric. Since I purchased this particular fabric in Chicago, there was no way I could obtain more. My original design had a tight fitting bodice that continued until above the knees. This bodice possessed a bust dart and thick waistband. From the knees to the floor was a full skirt. I was planning on having this bottom skirt gathered up to create volume. However, since I had barely enough fabric, I had to make an adjustment in the design. The result ended up with a straight skirt at the bottom with a slit on each side to make walking easier. These slits were important because without them the wearer would struggle to walk in the dress and most likely end up ripping it. In addition to the design change, I needed to use the smallest dress form possible. The smallest dress form available is a size 6, which equals a size 0 or 2 in retail clothing. Dress form sizes and pattern sizes are always different than retail



clothing sizes. Making the dress this small would not affect me until I tried to find a model for the Promotions Fashion Show.

The second garment I constructed was a shirt and pair of shorts. I purchased the shorts' fabric and the body of the shirt's fabric in Chicago as well. The lace yoke in the shirt and the button on the shorts were bought at a local store in my hometown called Haberman's Fabrics. The shorts were a woven brocade fabric, whereas the shirt was a thicker chiffon fabric. I chose thicker chiffon because I did not want the shirt to be very translucent. I was not planning on lining the shirt, so a fabric that was slightly opaque was perfect. The shorts were lined with a 100% polyester lining that had a soft texture and matte finish. The lining was purchased at JoAnn Fabrics.

I draped the shirt on a size 8 dress form and it was fairly simple. The shirt had a box pleat in the back, which was a design detail and not necessary functional. The front of the shirt had a bust dart to give it some shape. I originally wanted to have the sleeves gather into a cuff at the wrist, but my teacher explained that I might not have enough time to execute them. Once again, due to the time constraint, I had to sacrifice design elements. Instead of cuffs, I bought bias tape to finish the sleeves. The bottom of the shirt also had a curved hem in the shape of an arc. This hem mimicked my first look's skirt seam.

Draping pants or shorts is an extremely tiresome process, so it is much easier to use a pattern. I used a size 12 pants pattern and used skills from my flat pattern class to alter them into shorts. I also referenced my flat pattern book,

Patternmaking for Fashion Design, to make sure I was correctly altering the pattern. These alterations can be seen in Appendix IV.

My original design had the regular zipper in the front, like a pair of jeans, but I decided I wanted my shorts to look dressier. I adjusted my original design and put an invisible zipper in the side. This not only gave me the look I wanted, but also cut down on patterning time. It is much easier to install an invisible zipper than a lapped zipper. After I patterned the shorts, it took me a little over a day to put the shorts together. I stayed after class and went to open lab in order to get this garment done on time.

One problem I ran into while sewing this look was when I put the zipper in the shorts. The first zipper's teeth I sewed in must have gotten ruined somehow because I could not zip them up past the waistband. This was a setback because I needed to go buy another zipper before continuing. I was much more careful when installing the second zipper, but still had trouble zipping it past the waistband. I realized that the source of the problem must be the thickness of the waistband and with a little struggling, I could zip it up all the way.

Another problem I ran into was hemming the shorts. I needed to use a dress form with legs in order to properly hem them, but the legs on the form were too close together. The legs were so close I could barely fit my hand in between them. This made hemming the shorts extremely difficult because it was hard to adjust in that area. After much effort, I finally tacked the hem correctly.

My third and final look was a lace dress with an extremely low back and cap sleeves. I ordered the turquoise lace from Mood in New York City. This dress

was originally going to be a soft pink color, but I decided I liked the turquoise color more; I felt that it added an extra color from my original color palette. I knew that I wanted this dress to be loose fitting like a shift dress. This meant that the only fitting technique used would be a bust dart. The body of the dress would be a column shape that fell to above the knee. I wanted the neckline to be a little higher up to compensate for the extremely low back. The lining was also ordered from Mood and was a light golden color.

This dress was a very simple silhouette; therefore it was the easiest of the three to construct. Since I knew it would be simple, I decided to sew sequins onto parts of the lace as an extra detail. I thought that this extra sparkle would show when the dress was on the runway. I hand sewed them onto the lace in random spots, so there was no distinct pattern. Another detail I added was on the cap sleeves. I decided to cut out the edge of the flowers instead of having a straight hem. Lace is not a woven or knit fabric and therefore will not unravel. These details cannot be fully appreciated unless a person looks at the dress up close.

The only problem I ran into when constructing this dress was the silhouette. Like previously stated, I knew that I wanted the dress to be loose fitting and with very little shape. However, my usual design aesthetic consists of silhouettes with a shape. They usually cinch at the waist because that is typically the most flattering part of a women. Since this dress's shape was so unfamiliar to me, I had problems actually liking the garment. It was strange because I knew that it was what my collection's theme needed, but I wanted to make it have more

shape. In the end, I kept with the loose fitting silhouette and decided that even though it was different than what I normally design, it was a good different.

### Promotions Class

This spring semester I took a required class for my major called Promotions. The class votes on one huge promotional event to throw at the end of the semester and then works on it every Thursday in class. My class decided to put on a fashion show to showcase the senior designers' collections. The next step after figuring out what we were doing was to elect two coordinators who would oversee the entire project. These coordinators were in charge of the entire class and would be responsible for the show's success or failure. To decide who these coordinators would be, students who volunteered gave a speech for why they would be the best fit, and then the rest of the class voted. The class voted on Brooke McNulty and myself to take the coordinator positions. After that, we also voted on Finance, Backstage, House and Tech, and Marketing leaders. The rest of the class was broken up into these groups as well.

### Coordinator Reports

The professor, Dr. Sampson, wanted a leader and coordinator report each week. The leader reports were sent to Dr. Sampson and both coordinators each Tuesday and Brooke or I would compile the reports and send them to Dr. Sampson each Thursday. At first these reports ran smoothly, but as the semester continued many leaders would either be late sending them, or they would not

send them at all. This was frustrating when I needed to turn in my reports on time. These setbacks taught me how to handle similar situations in my future workplace.

## Marketing

The main tasks that the Marketing group were in charge of was coming up with a theme, creating all the graphics, logo, programs and tickets, and setting up press day. The marketing team decided to use the colors black, white, and turquoise as our color scheme. This color scheme was repeated throughout all of our printed materials. The group also came up with a few themes for the show and the class voted upon which theme they liked best. Brooke and I had the ultimate say on what the theme was and we agreed with the class; the show's theme would be "We Are The Creators".

After the theme was decided on, the Marketing group focused on creating the show's logo and programs. The logo was quickly decided on and was put on flyers to be hung around campus. We wanted to create as much publicity for the show as possible. This logo was also featured on the show's tickets and programs. These marketing items can be seen in Appendix V. The final thing Marketing had to set up was Press Day. This day was held on the Friday before the show and was meant to inform different newspapers and media about our event. Food is provided for the media and any other students interested in the show. A few of the seniors' looks were also showcased here as a teaser for the show.

## Backstage

The Backstage group was in charge of securing enough models, finding hair and makeup, creating the model lineup, collecting the garments, holding a model fitting, and working backstage for rehearsal and the day of the show. The first model callouts we held did not attract enough models due to lack of publicity, so we decided on holding another one. We had twelve designers, with at least three looks each. Some designers had up to ten looks, which made securing a sufficient amount of models difficult. However, some of the designers had his or her own models, so with those extra models and a few quick changes, we ended up having enough.

The model fitting did not run smoothly at all. The leader was extremely disoriented and unorganized. She required my opinion on every little task, which slowed me down on my duties. Some designers had already requested models, so I needed to match up models for the remaining designers' looks. What we decided to do was dress as many models as we could in different garments and take his or her picture. After looking at the pictures, we would then decide the garment each model would wear.

When creating the model lineup, we had to make sure the garments flowed effortlessly together. This meant that we could not have ball gowns right before beach wear because that would not have transitioned nicely. The classmates that had this job took the entire class time and still did not have a lineup. I ended up helping them within the last five minutes of class and created a

lineup that went well together. The show would start with the more eclectic looks, such as corsets and knitted wear and transition into the simplistic black and white designs. Following these designs were the floral, summery garments, which then progressed into the fancier, elegant dresses. After designating the designers' order, I had to make sure that the models with a quick change within each designer's section had enough time to change. This is usually very tricky, but fortunately worked out easily.

Backstage contacted a local beauty school to provide hair and make-up for the day of the show. Unfortunately, the Backstage leader told them the wrong number of models and we needed to pay them extra money. This cut into our budget for other areas of the show.

### House and Tech

The House and Tech group had several jobs for the show; these included stage layout, catering, and securing the DJ, photographers, and videographer. The very first task that needed to be completed was figuring out the stage layout. Our teacher had secured the Alumni Center and we had three room options for the show: the conservatory, the hallway, and the assembly room. To decide which room to use, the House and Tech leader, Brooke and I went to the alumni center to look around. After weighing the pros and cons of each area, we decided to use the conservatory. The conservatory was ideal because of its atmosphere and glass balcony. We knew we would barely need decorations because the room already had a fantastic, artistic atmosphere. The glass balcony was also a

plus because we decided to have the models walk around it on their way to the runway; this was a positive because each look would have more show time.

Creating a catering menu was one of the more difficult tasks because we needed to reach the head of catering, Bill Kimes. The leader of House and Tech delegated this task to one of her members, but did not attend the initial meeting. This was a mistake because the group member was unsure of how to handle the meeting. The next few meetings were with Bill Kimes' assistant, who did not know what student discounts we could apply for. We still did not have a menu set two weeks before the show, so I told the leader she had to set up a meeting with Mr. Kimes. I attended this meeting where we discussed menu options and how much we were spending. The catering for the show and press day cost us \$600, which was a huge portion of our budget.

## Finance

The Finance team had two leaders and no group members. These two leaders were in charge of the budget and collecting sponsorship money, ticket money, and giveaways. They set a due date for when everyone needed to have their sponsors and giveaways in, but the class really seemed to struggle with securing these. Without this sponsorship money, we had about \$300 budget. As previously stated, catering alone was costing us \$600, so it was imperative that the students turn in their sponsor money. Fortunately we received the majority of sponsor money after Spring Break and had a realistic budget we could work with.



## Day of Show

The morning of the show was chaotic, which was to be expected. The entire class needed to be at the Alumni Center by 8 a.m. to help set up. Positioning the chairs was the first priority because we needed to make sure we fit enough chairs in the conservatory and we also needed to make sure each chair had a clear view of the runway. Next step was setting up the hair, makeup, and backstage areas because models started arriving at 9 a.m. We divided up the models' arrivals in order to maximize hair and makeup efficiency. Once those areas were set up, we moved on to the backdrop décor. This was a struggle because the House and Tech leader who was in charge of the décor needed to run home. She had a vision that included a fabric called tulle, but once we set it up, it looked like bad prom decorations. We decided to go simple with black curtains and used the tulle in the reception area. The last step for setting up was the assembly room, which would serve as a reception after the show. In this room were visual displays from the merchandising students, food tables, and the giveaway table.

I really wanted to have a run through of the show before doors opened, just in case some models forgot where they needed to walk. We held this rehearsal at 11:40 a.m., which was actually later than I originally wanted it. This meant we had less than a half-hour to have this run through. The models appeared to know where to walk, so the rehearsal ran smoothly. When it was over, the models changed into their garments and the doors opened.

The show lasted around a half-hour and for the most part was a success. Brooke and I had some walkie-talkie issues, where we could not hear each other, but in those circumstances we had to improvise. The models also walked a bit fast and did not pose long enough for the photographers, but we managed to get a few good shots of each look regardless. Photos of my looks can be seen in Appendix VI.

Overall, the show was a success and our teacher was really proud of the class. All of the guests had a great time and we managed to raise over \$1,000 for The Little Red Door, which was our chosen charity. I was extremely happy with the final outcome and thought we all brought together a great show.

## Conclusion

This thesis project was a huge learning experience for me. By completing my studio line and being a coordinator for my Promotions class, I have grown and learned what it takes to be in the fashion industry. These experiences have given me a taste of what my future career may be like.

I now know the hard work, dedication, and execution skills it takes to put together a clothing line. I understand that there must be a strong inspiration, followed by innovative designs in order for a collection to be cohesive. I also learned that even though the process may be a struggle, and include several all-nighters, that the end result is worth those stressful days.

By leading a class of over 30 students, I cultivated my leadership skills and was faced with several challenges. I managed to keep calm in high-pressure

situations, for instance when our walkie-talkies stopped working during the show. By putting together the show, I also felt how exciting it was to have my designs showcased in front of friends and family. I realized even though I am only a student designer, the steps I took to get to the final show were the same as the fashion industry designers. The past year was stressful and filled with hard work, but the end result made it all worth it.

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# Appendix I



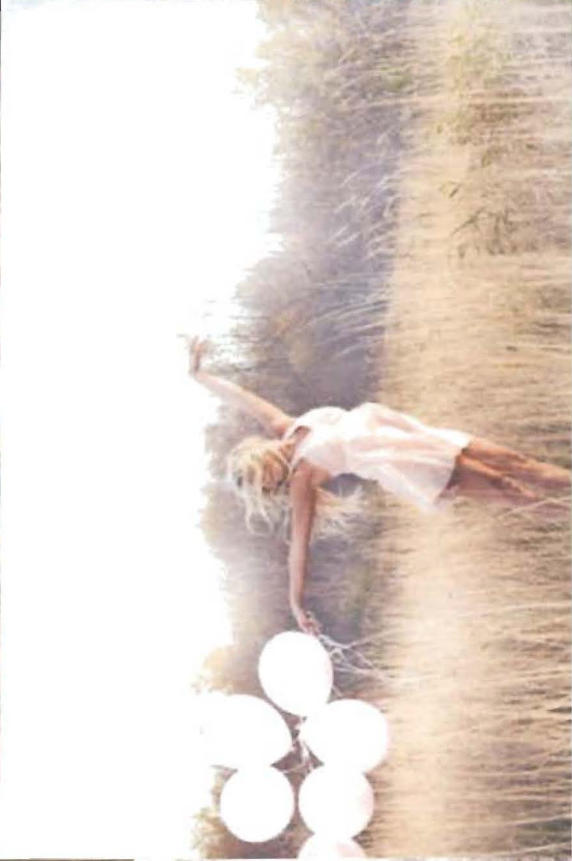
Dusk Rose

Open Sky  
Blue

Agave Green

Sandy Beige

Peony Peach





# DRIFTER TALES

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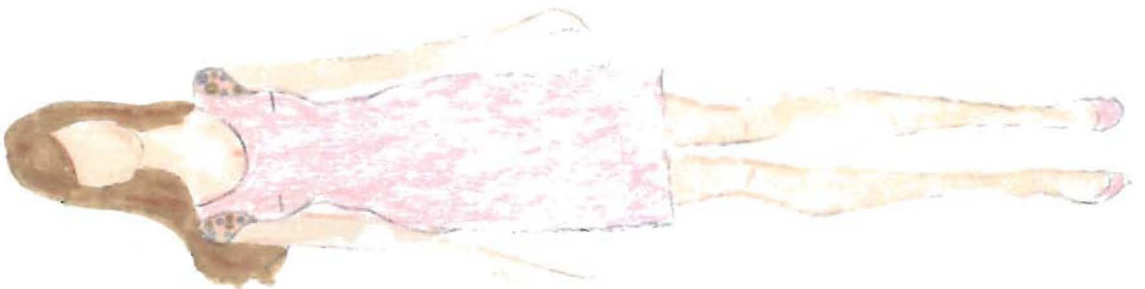
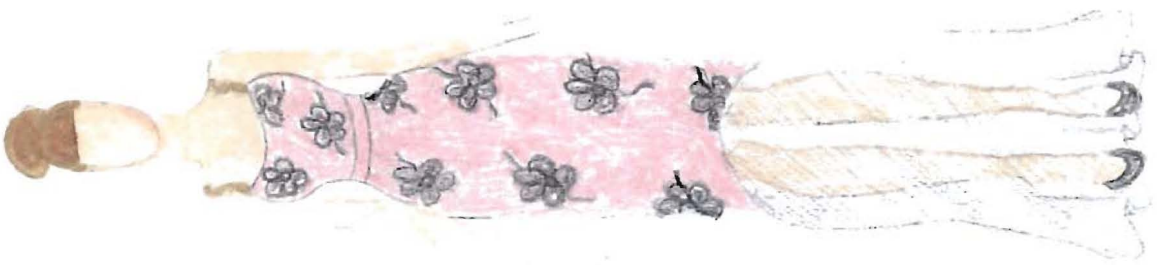
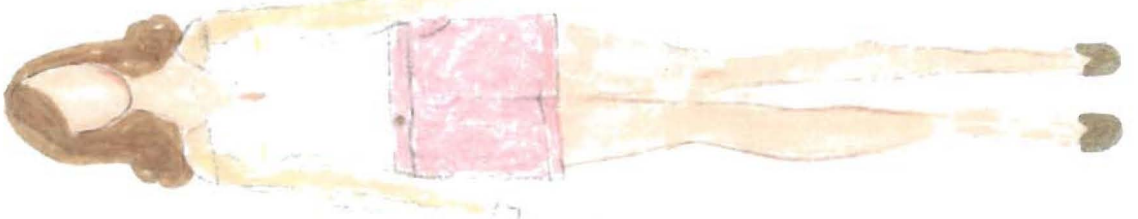
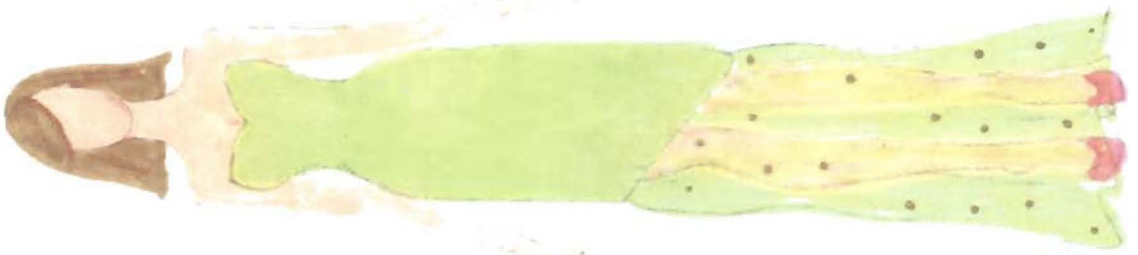
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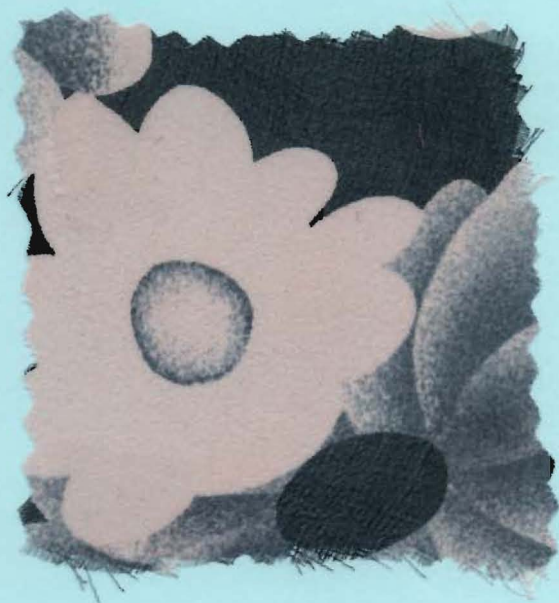
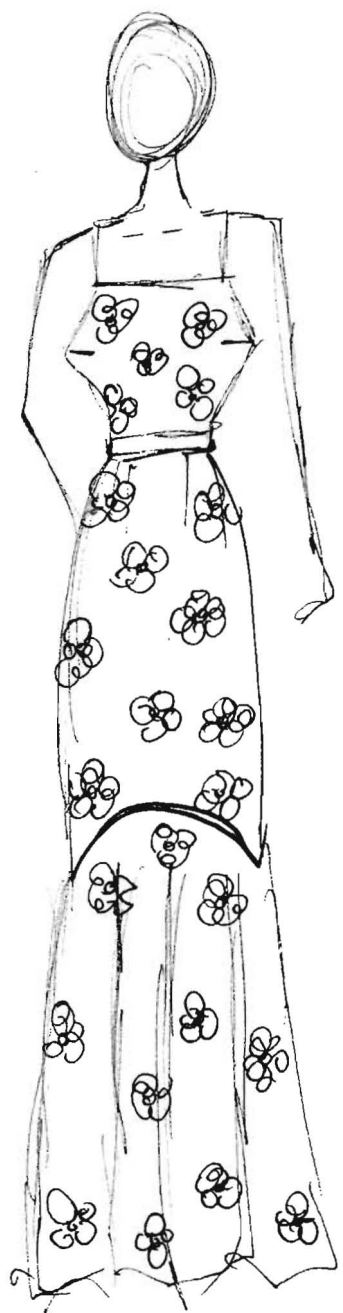
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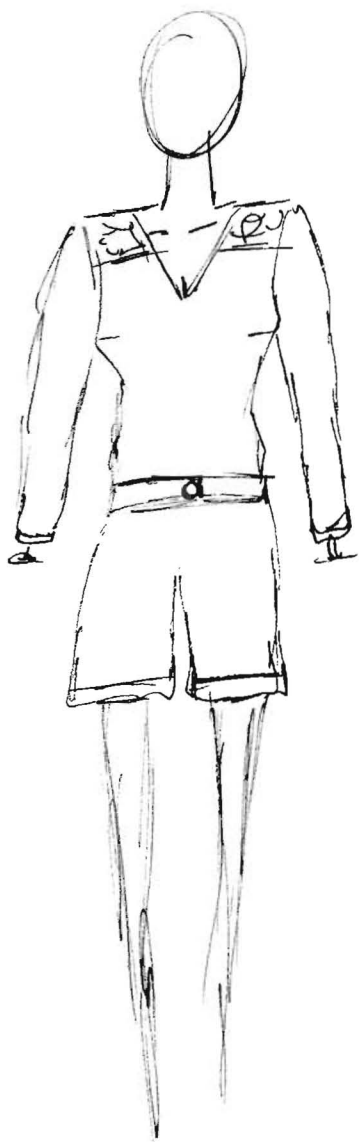
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# Appendix II

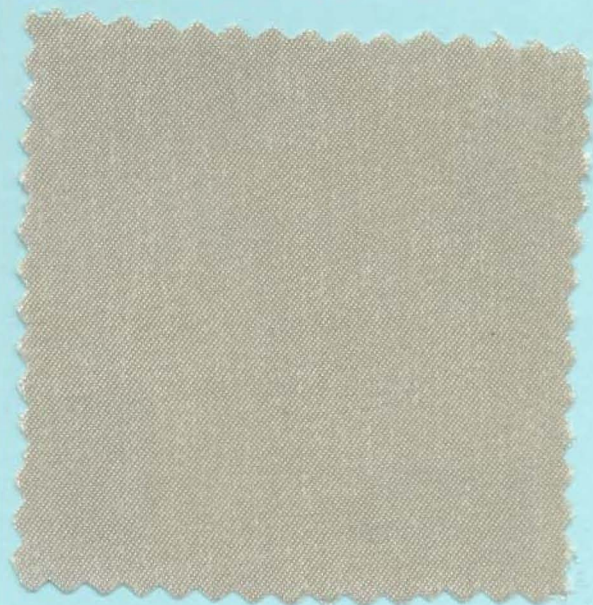
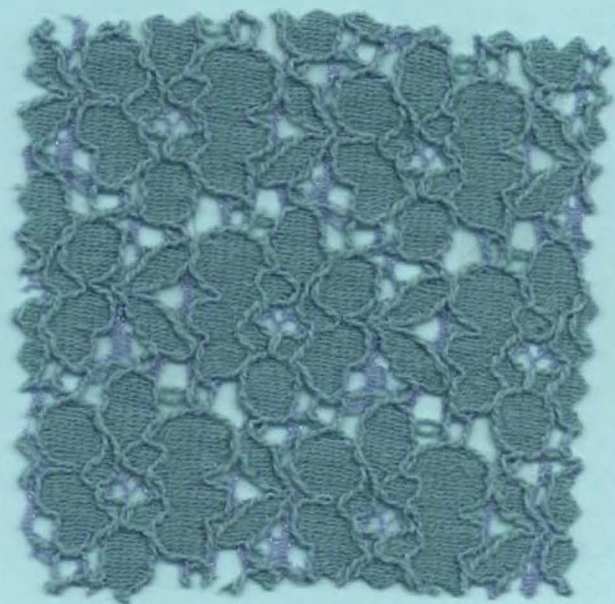
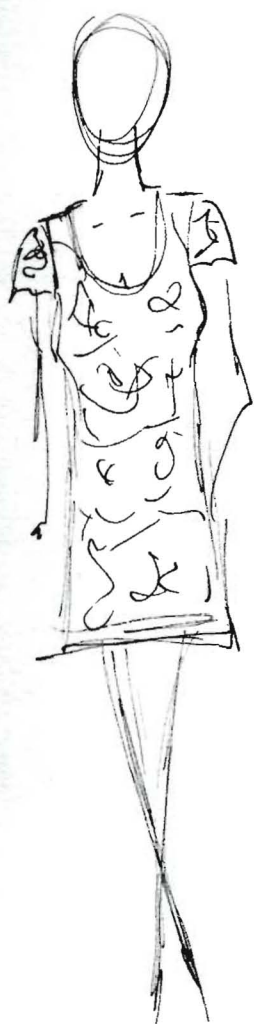






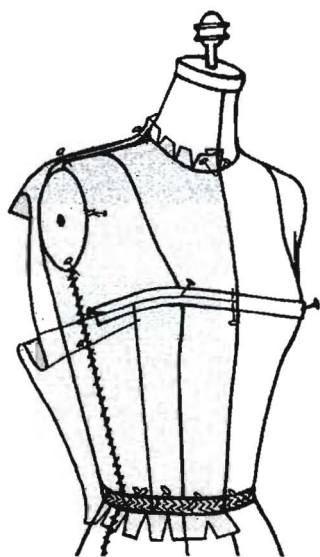
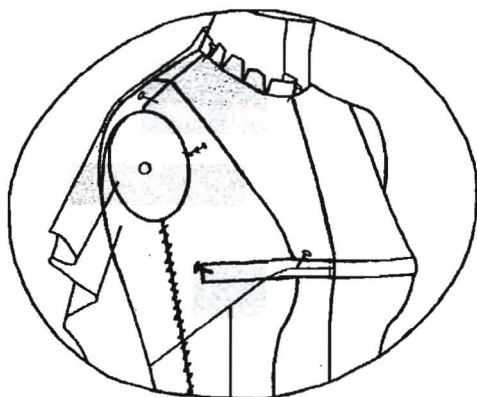
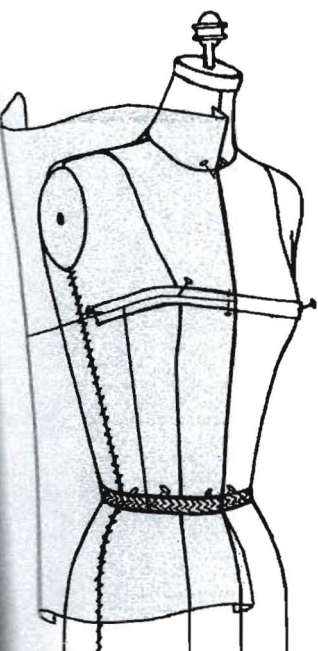






# Appendix III

# Side Bust Dart: Draping Steps



**1** Pin the apex mark on the fabric to the apex position of the dress form.

**2** Pin the center front grainline fold of the fabric to the center front position of the dress form.

Anchor pins at center front neck and center front waist. An additional pin may be needed at the bust level tape.

**3** Drape the neckline by trimming the excess fabric around the neck area and clipping at intervals. Smooth the neckline in place.

**4** Drape and pin the shoulder by smoothing the excess fabric across the upper chest area and over the shoulder.

**5** Smooth and drape the fabric around the armhole plate, creating a 1/4-inch–1/4-inch pinch at the screw level at the armhole ridge. This is to ensure that the armhole does not get too tight.

**6** Smooth and drape the fabric into the side seam. Allow all excess fabric to fall into the side seam. Lift the crossgrain until it is parallel to the floor. The center of the princess panel line will fall closer to the side seam, as all fullness is being transferred into the side bust area.

**7** Clip, smooth, and drape the waistline fabric across the tape. Fold the side bust dart at the crossgrain with the excess fullness folding below the crossgrain.

## *Side Bust Dart: Draping Steps*

**8** Mark all key areas of the dress form to the fabric.

**a. Neckline:** Crossmark at center front neck and at the neckline/shoulder ridge corner.

**b. Shoulder seam:** Lightly mark the shoulder seam and crossmark the shoulder ridge corner.

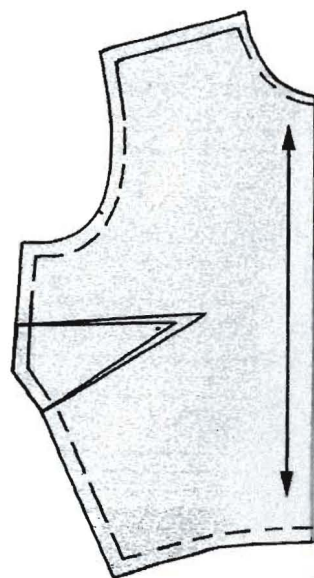
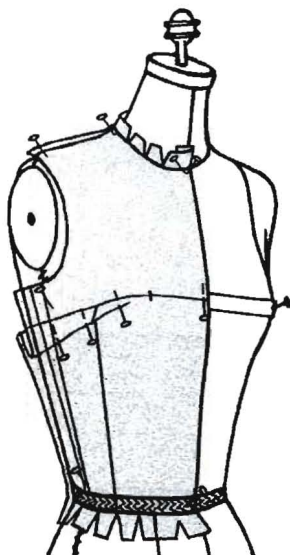
**c. Armplate:**

- Top at shoulder seam ridge
- Middle at screw level
- Crossmark bottom at the side seam.

**d. Side seam:** Lightly mark.

**e. Waistline and waist dart:**

Crossmark at center front waist, side seam waist, and both sides of the dart.

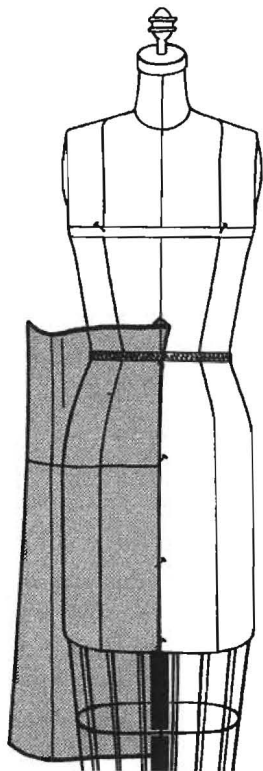


## **True Up**

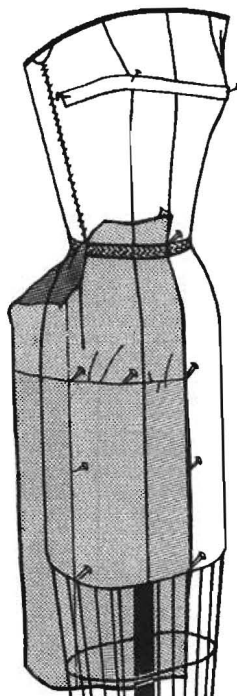
**1** Remove the fabric drape from the dress form. True up all seams. Add seam allowances and trim excess fabric.

**2** Return the finished drape to the dress form and check for accuracy, fit, and balance.





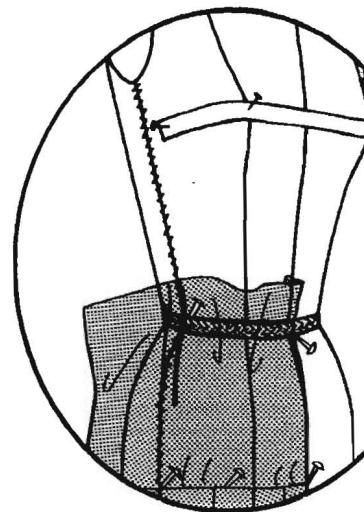
- 1 Pin the center front grainline fold of the fabric on the center front position of the dress form, matching the crossgrain of the fabric to the hip level line on the dress form.



- 2 Smooth and pin the crossgrain of the fabric, evenly distributing the ease across the dress form to the side seam.

Be sure the fabric crossgrain is parallel to the floor. The side seam of the skirt drape should fall exactly on the side seam of the dress form when the crossgrain is placed perfectly.

- 3 Pin the side seam (below the hip level) to the dress form.



- 4 Pin the front 3/4-inch line of the side seam/waist corner to the dress form.

NOTE: When this side seam/waist corner is draped correctly, a small gap will occur automatically at the side seam above the hip level.



# Appendix IV

## Short, Jamaica, and Bermuda Pants

The front of each pant is illustrated as having slightly tapered leglines. The instructions also apply to the back pant. The following pants can be modified by making the leglines wider or narrower than illustrated and the waistline higher or lower than the natural waistline. See page 613 for pant lengths.

Hem allowance is 1 to 1 1/2 inches. Fold the pattern at the pant length and trace the inseams and outseams. Unfold the pattern. To complete the patterns, refer to page 588 for waist band construction. For zipper, refer to pages 595 and 596.

### Shorts

Figure 1  
Trace the pant to the shorts length and taper the legline.

Figure 1

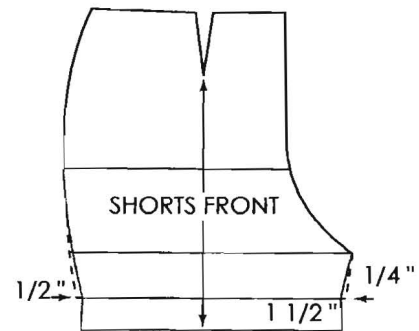
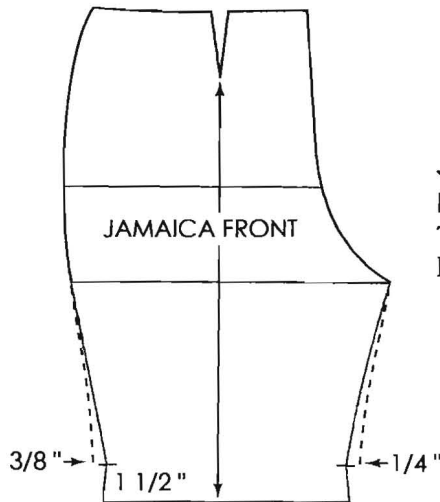


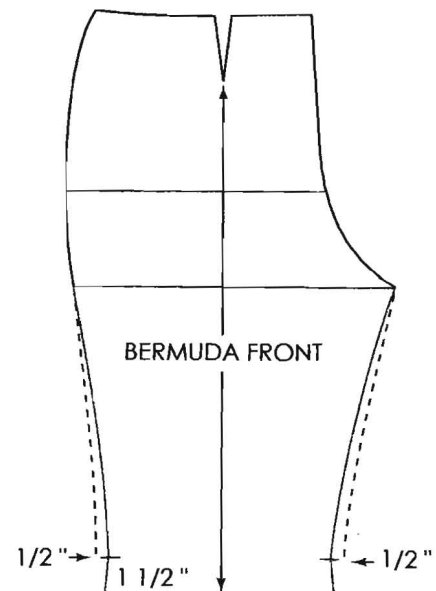
Figure 2



### Jamaica Pant

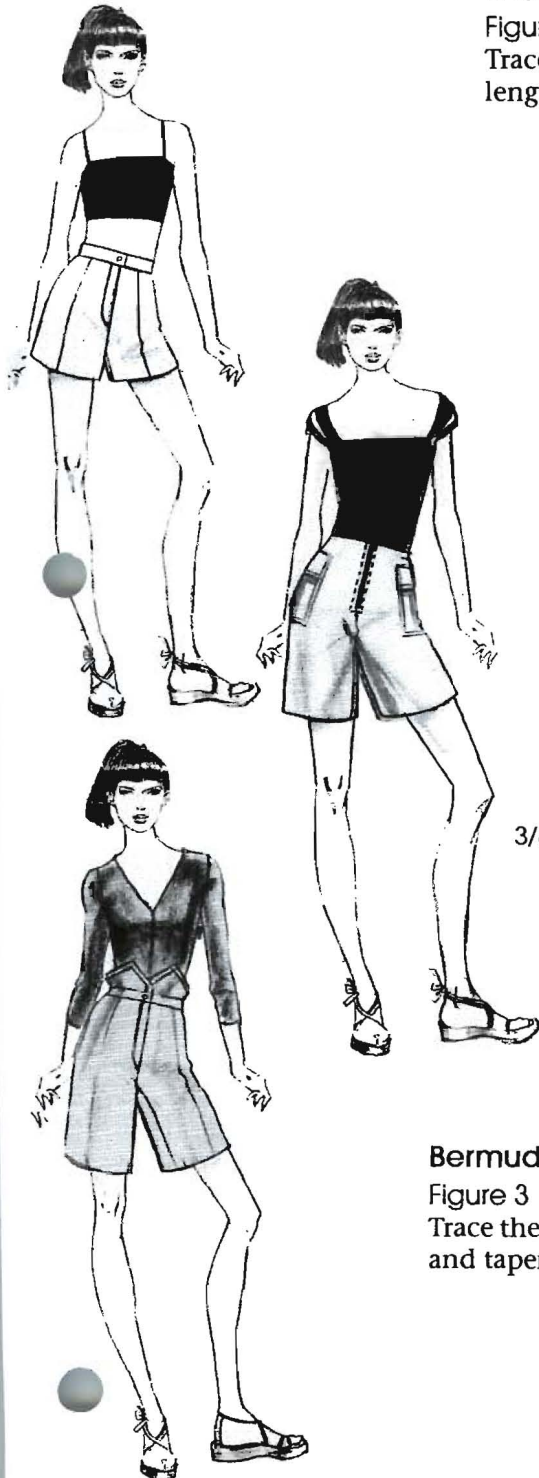
Figure 2  
Trace the pant to the Jamaica length and taper the legline.

Figure 3



### Bermuda Pant

Figure 3  
Trace the pant to the Bermuda length and taper the legline.



# Appendix V



*The Ball State  
Fashion Promotions Class  
presents*



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*the*  
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(Backstage)

*Natalie Thomas*  
(House & Tech)

*Alex Simpson*  
(Marketing)

Becca Bender  
Hayley Hamsher  
Samantha Hood  
Bailey Land  
Andrea Laugle  
Brittney Lucas  
Kate McDonald  
Blake Myers  
Faith Perrin  
Jenni Poffenberger  
Harrison Qui  
Katie Schenkel  
Breanne Jarvis  
Amanda Dreyfus  
Kirsten White

Beonda Brown  
Samantha Brown  
Thomas Dant  
Suzanne Dennis  
Taylor Groft  
Shaira Shelton  
Megan Stephens

Brianna Beck  
Taylor Ellis  
Kelsey Messmer  
Janelle Rosenbury  
Alex Heathcote  
Arielle King  
Loren Marano  
Kylee Klink  
Ashton Hethcote

### FINANCE COORDINATORS:

*Rachel Kucan & Jordan Jones*

### CLASS PROFESSOR:

*Paula Sampson*



# SHOW ORDER

*Welcomes*  
**Runway Show**  
*Designer Order:*

- |                       |                    |
|-----------------------|--------------------|
| 1. Krista Atland      | 9. Amanda Dreyfus  |
| 2. Harrion Qui        | 10. Blake Myers    |
| 3. Kristen White      | 11. Katelynn Hall  |
| 4. Beonda Brown       | 12. Breanne Jarvis |
| 5. Jenni Poffenberger | 13. Suzanne Dennis |
| 6. Faith Perrin       | 14. Wade German    |
| 7. Natalie Thomas     | 15. Joey Torres    |
| 8. Taylor Groft       |                    |

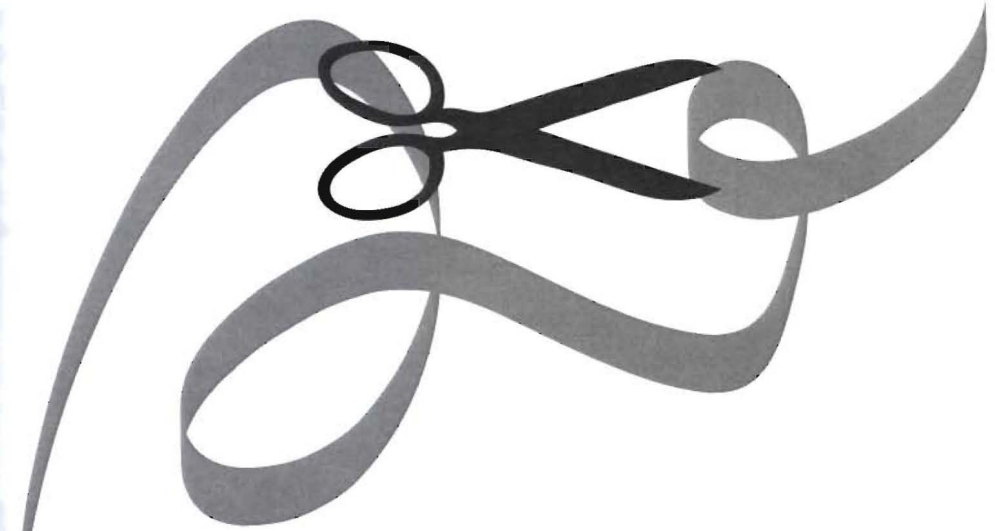
*Red carpet*  
*Meet the Designers*  
*Refreshments*  
*Designer Videos*  
*Giveaways*

## *Merchandise Displays by:*

Tommy Dant  
Hayley Hamsher & Brittany Lucas  
Kylee Klink & Alex Simpson  
Katie Schenkel & Rachel Kucan  
Rebecca Bender & Sam Hood  
Bailey Land

**WE ARE the CREATORS**

# *The* **CREATORS:**



## **Meet the Designers**





*Taylor Groft*

Taylor Groft, is a Ball State senior hailing from Louisville, Kentucky. He is an aspiring designer majoring in fashion design and minoring in art history. He lives for the creative side of things. Inspired by athleticism and Asian street style, his almost all white collection features his love of strong but feminine aesthetics. His favorite part of designing is transforming menswear features into a tangible representation for the female body. After graduation, Taylor plans to move to New York to work at Calvin Klein as a design assistant.

Harrison Qui is currently an apparel design major from Indianapolis. His inspiration for his line consists of focusing on knitwear and textile innovations and transforming yarn into fur. He also focuses on a more innovative and modern take on knitwear. His favorite part about designing is combining the various structures of knitwear into design sketches, such as knitting test swatches and seeing the creativity go into the physical form. After graduation Harrison plans to work for a knitwear design company.

*Harrison Qui*



Natalie Thomas is a senior here at Ball State University. She is majoring in Apparel Design and also minoring in studio art metals. The inspiration for her line came from the idea of ghost stories and the supernatural, furthermore focusing on Japanese woodblock prints of traditional Asian ghost stories by Hokusai. The silhouettes were inspired by ghosts and shadows while materials were used on the basis of ethereal movement. Her favorite part about designing is creating physical item to represent emotions. She says the idea of using and wearing something she has created is the most rewarding form of hard work. After graduation she plans to move to New York for an internship and continue from there.



*Natalie Thomas*

*Katelynn Hall*



Katelynn Hall is a senior studying Apparel Design and Fashion Merchandising. She is from Livonia, Michigan and this summer will be a design intern with Nanette Lepore in New York City. For her line she was inspired by road trips in the summer and the feeling that comes along with it. She said "there's a certain magic about hopping in the car headed towards the unknown and the freedom of choosing the destination." She took these inspirations and translated them into flowy garments that embody the essence of summer. Her favorite part of design is having a certain feeling or inspiration and being able to translate it into clothing that others enjoy.





*Beonda Brown*

Beonda A. Brown is currently a senior majoring in Apparel Design. Beonda's favorite part about designing is reusing all of the left over fabrics from her recent designs and creating a new design from them. The inspiration for this fashion line was her love of spring and summer. Brown said, "I really enjoy mixing the light pastels with dark colors, which turns out to be pretty unique." After graduation, Brown aspires to move to Atlanta to work at a fashion promotions company as well as design children's clothing on the side.

Krista Atland is from Yorktown, IN and is an Apparel Design major with a minor in Technical Theatre. Historical costumes and historically-based TV and movies have inspired her clothing. She also uses inspiration from anime and video games. She wants to inspire women to feel beautiful and sexy in their own skin, no matter what shape or size they are. Her favorite part about designing clothing is seeing it all come together in the final product. She plans to start an Etsy account selling custom corsets and costumes after graduation.

*Krista Atland*



Faith Perrin is a senior at Ball State double majoring in Apparel Design and merchandising with a minor in marketing. Faith likes to infuse elements from different cultures into her designs, while also keeping them simple and elegant. Her favorite part of being a designer is watching her clothing come down the runway and witnessing the audience's reaction to her collection. After graduation, Faith plans to move to Chicago where she will join a design or marketing team that works with high-end fashion.



*Faith Perrin*

*Suzanne Dennis*

Suzanne Dennis is a senior Apparel Design and Fashion Merchandising major from Chicago, Illinois. For her collection, she drew inspiration from the 1970s and the country music scene, while also incorporating modern silhouettes. Suzanne's favorite part of being a designer is that she gets to express herself through her clothing, while also giving others the opportunity to express themselves creatively. After graduation, Suzanne is moving to Atlanta, Georgia, to intern with a freelance designer.





Jenni is a senior from Fort Wayne, Indiana and will graduate this May with a degree in Apparel Design and a minor in Marketing. Her collection was inspired by Twiggy and the 1960's era with hints of neutral colors and geometric shapes. She loves to design her garments for the lines and curves of the human body and her favorite part of the design process is finally seeing her pieces come together after the long and tedious construction period. After graduation she plans to move home and save up money to visit New York City.



*Jenni Poffenberger*



*Blake Myers*

Blake Myers is an Apparel Design major planning to graduate this July. He was raised out in the country area of Boone County, Indiana, but claims Brownsburg as his hometown since it is the closest big city. Blake has always been inspired by the amount of graphics and street art of the big cities. Graffiti, mafias and seaside luxury all greatly influence his garments. Blake's favorite aspect of designing is being able to create exactly what he envisions. After graduation he plans on living somewhere warmer either in Florida, Texas or Southern California. He wants to one day have his own fashion label and create clothing that people around the world can enjoy.

*Amanda Dreyfus*



Amanda is a senior from Grove City, Ohio and will graduate this May with a degree in Apparel Design and a minor in Marketing. Her collection was inspired by Mad Men and the silhouettes of the 60's and 70's, with coloring and details from the punk era. She loves to design for a girl who is very feminine but daring and willing to take a risk. Her favorite part of the design process is finding inspiration and using a creative outlet to get the final piece into construction through sketching and fabric sourcing. After graduation she plans to save up money and begin applying to jobs in New York City and Pittsburgh.

Wade Germann is an Apparel Design major at Ball State University. He is originally from Fort Wayne, IN. Wade gathers his inspiration from good vs. evil and life changes. A large amount of his influences come from the Asian tattoo world and culture. A lot of the imagery he has chosen has deep rooted meanings behind them and their meanings are very powerful as well. His favorite part of designing is the consistent change because there is always something new to design. Upon graduation he will be deployed. Once that is over, he will have one more semester at Ball State. He then hopes to get an internship in California doing custom military or law enforcement gear.

*Wade Germann*





Breanne Jarvis is a Senior from Mahomet, Illinois majoring in both Apparel Design and Fashion Merchandising, with a minor in marketing. Her inspiration comes from very feminine looks, with soft colors, flowing fabrics, and a hint of floral. Breanne's favorite part of designing is having artistic freedom and the ability to create new things. After graduation in December she will be interning in Chicago.

*Breanne Jarvis*

Kristen White is a senior from Indianapolis majoring in Apparel Design. Her clothing line has an African inspiration where she incorporates African fabrics into her designs. Kristen's favorite part about designing is that she gets to wear things that no one else has. Upon graduation she plans to move to the south and begin her career in bridal or small boutiques.



*Kristen White*

Joey Torres, from East Chicago, is a Fashion Merchandising and Apparel Design major at Ball State, with a minor in Marketing. His inspiration comes from his fascination with drag queens and sequin fabric. He wanted his line to be flashy and head turning, with a mixture of sexy and tasteful. Joey's favorite part about designing is being able to take a sketch and turn it into reality. After graduation he will be interning with a Puerto Rican designer in Chicago, Illinois.

*Joey Torres*



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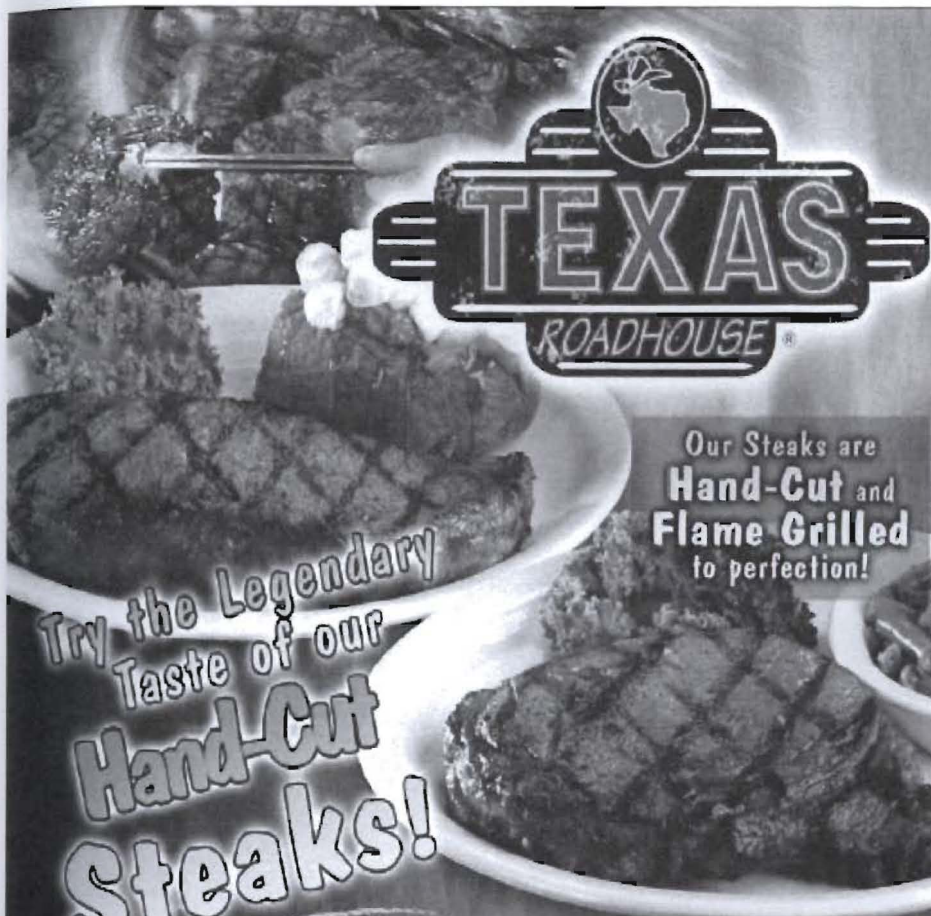
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# Appendix VI



